

NEW MUSIC CONCERTS

ROBERT AITKEN
ARTISTIC DIRECTOR

Guest composer/trombonist

Vinko Globokar

in an outstanding programme of their works



April 25, 1981 8:30 p.m.

Walter Hall, Edward Johnson Bldg., University of Toronto

CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

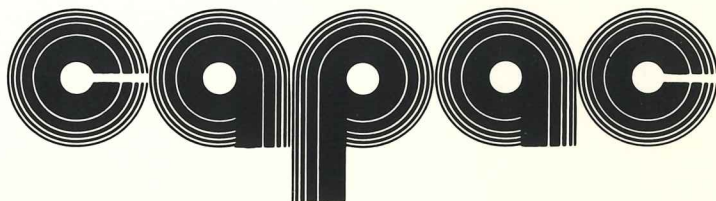
CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$6 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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PROGRAMME

AUSSTRAHLUNGEN

V. GLOBOKAR

Robert Aitken², flute soloist
Sandra Pohran, oboe
Lawrence Cherney, English horn
Paul Grice, B flat clarinet
David Bourque, bass clarinet
Richard Hornsby, E flat clarinet
David Carroll, bassoon
James McKay, contra-bassoon
David Tanner, alto saxophone
Lawrence Sareda, tenor saxophone
Donald Englert, baritone saxophone
James Spragg, trumpet
Harcus Hennigar, French horn
John Dowden, tenor trombone
Douglas Purvis, tuba
Victor Martin, violin
Rivka Golani-Erdesz, viola
Roberto Occhipinto, double bass
Erica Goodman, harp
Robin Engelman, percussion
Russell Hartenberger, percussion

FOLIA *

R. AITKEN

THE YORK WINDS

Douglas Stewart, flute
Lawrence Cherney, oboe
Paul Grice, clarinet
Gerald Robinson, bassoon
Harcus Hennigar, French horn

* World Premiere - commissioned by the York Winds
through a grant from the Ontario Arts Council

INTERMISSION

VENDRE LE VENT

V. GLOBOKAR

Robert Aitken, flute
Sandra Pohran, oboe
Richard Hornsby, clarinet
David Carroll, bassoon
David Tanner, alto saxophone
James Spragg, trumpet
Harcus Hennigar, French horn
John Dowden, trombone
Douglas Purvis, tuba
Russell Hartenberger, percussion
Adrienne Shannon, piano

VINKO GLOBOKAR

Vinko Globokar studied at the Ljubljana and Paris Conservatories, with eminent trombonists Karas, LaFosse and Masson. He studied composition privately with Rene Leibowitz and Luciano Berio. Globokar was the recipient of the Premier Prix of Trombone and Chambre Music at the Paris Conservatory, a rather unusual dual award.

Much in demand across Europe, Globokar has been professor at the Cologne Musikhochschule and has taught at the Darmstadt summer courses. In 1969, with composers and musicians Carlos Alsina, Drouet and Portal, Globokar was instrumental in the formation of the improvisatory ensemble New Phonic Art. This group was formed primarily to extend and initiate new concepts of ensemble playing.

From 1974-79, Globokar was the director of the Department of Musical Research at the prestigious IRCAM in Paris. He has recorded for Wergo, Deutsche Grammophon and Harmonia Munde.

Ausstrahlungen (1971) for soloist and
20 musicians

This composition resulted from observations of the inventive capacities of instrumentalists and the 'energy' which develops when intensive communication between the musicians is successful.

The soloist plays in a closed circle of 20 musicians. In the capacity of both soloist and conductor, the soloist's role is to involve the other musicians in exploring the piece. He instructs them to determine the instrumental techniques possible involving them in almost a physical manner; distributes their sonority

patterns or models (developed from the score), and invents the departure point from the graphic notation. The soloist's direction however, leads to the impossible when the emotional behaviours (disinterest, furious frenzy, obsession and dreaming, etc.) are indicated and end on a 'cadence.'

The responsibility for synchronization is distributed among the entire ensemble. Following the strict indications of the score, all the musicians join in the manner of performance demanded: howling, chatting, questioning, stuttering etcetera. The result is neither improvisation or electro-acoustic transformation (the latter excepting the soloist.) Rather, the musicians transform and distort the sounds utilising recently discovered instrumental techniques: multiphonics, rapid enharmonic changes, simultaneous singing and playing, and performing in all manners to extend the limits of their instruments.

This is the first time the solo will be performed by a flutist. It has previously been performed by Michel Portal (clarinet) and Heinz Holliger (oboe)

Vendre le Vent (1973)

for piano, percussion and 9 wind and brass instruments

This composition reflects Globokar's fascination with theatrical aspects of musical activity, as well as his innovative utilisation of all aspects of breathing in the musical score. It restricts the pianist to playing on the inside of the instrument. The percussionist is instructed to utilise any material on the strings of the piano, with the effect that the resonances of the strings modify the sounds of the objects. Both the pianist and percussionist are instructed to exaggerate their behaviours theatrically.

The performers must realise extremely virtuosic parts. The music incorporates innovative and difficult contemporary techniques, including flageolet tones (different tonal colours are produced on the same pitch by manipulating different fingerings); multiphonics, circular breathing and rapid enharmonic changes.

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198

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ROBERT AITKEN

Internationally acclaimed as a flutist, conductor and composer, Robert Aitken is a recipient of the coveted Canada Music Citation, and award presented for outstanding dedication to Canadian music.

As a composer, Robert Aitken's versatile musicianship is apparent. He has studied composition with Barbara Pentland, John Weinzweig and Myron Schaeffer. His earlier works exhibit a neo-classic style. Following a four month tour of Japan, Thailand, Ceylon and India, many of his works reveal the inspirations of the East, incorporating sections to be improvised, graphic notations and titles suggestive of Asia.

More recent works have focused upon the extension of instrumental techniques. Such compositional developments were closely related to Mr. Aitken's close collaboration with the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) at the Centre Georges Pompidou in Paris, with other renowned soloists and composers Heinz Holliger, Vinko Globokar and Siegfried Palm.

Robert Aitken has received commissions from many organizations, including the Toronto Repertory Orchestra, the CBC, the National Youth Orchestra of Canada, the Société Contemporaine du Québec and the Ensemble Instrumental du Québec.

Folia(1980)

for wind quintet

This work is a virtuosic display piece, based in fact on one chord, a major minor ninth. The chord comes in and out of focus like the mixture of autumn foliage, in the random organization of nature.

THE YORK WINDS

Since coming together in 1972, the York Winds have acquired a considerable following, and have toured within Canada, the U.S., Britain, Belgium, France, West Germany, Spain, Iceland and Israel. They have also recorded for the radio network of these countries.

The current concert year has kept them busy, with performances in the CBC Hindemith Series, and future engagements at Casa Loma in February, and a new music festival at Sharon Ontario in July 1981. Next year's agenda includes a tour of the Maritimes, and return engagements in Europe and Israel. The York Winds' first record has just been released, featuring Canadian and American repertoire. A second (digital) of traditional repertoire, and third record (incidentally to feature Robert Aitken's new work to be premiered in a New Music Concert April 25th) are scheduled.

The members of the York Winds have been praised for their virtuosity and ensemble musicianship. They are Douglas Stewart, flute; Lawrence Cherney, oboe; Paul Grice, clarinet; Marcus Hennigar, French horn and Gerald Robinson, bassoon.

NEW MUSIC CONCERTS cordially invites the public
to attend:

READING WEEKEND, MAY 1 & 2

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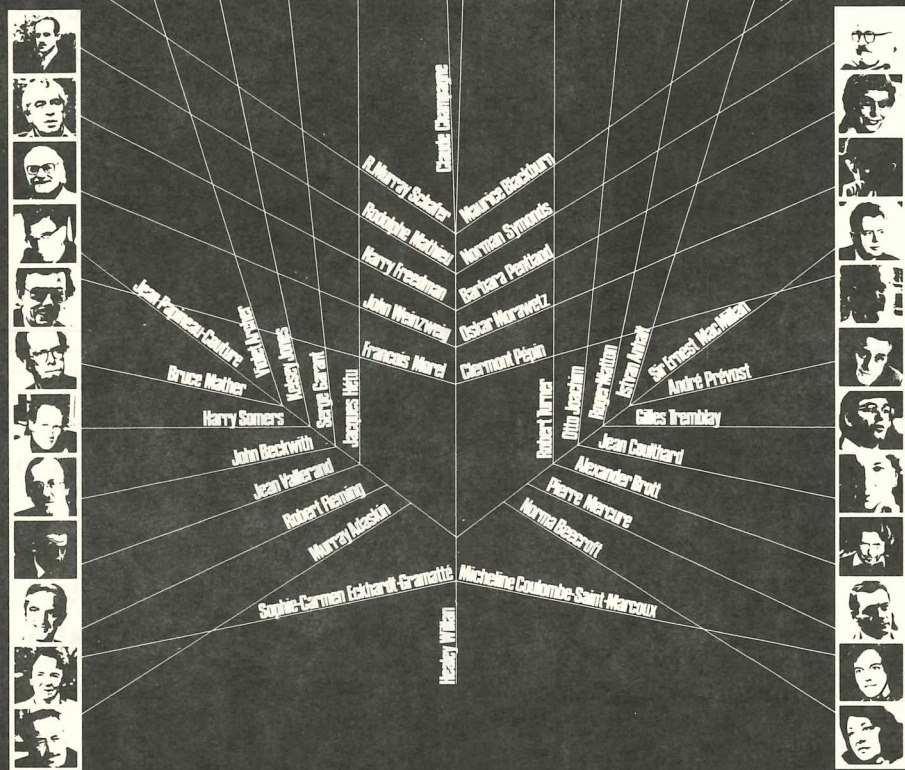
*	*	*	*	*	*	*	*	*
John Armstrong	<u>Prism</u> - for 3 flutes, 3 trumpets, 3 celli, harp piano, 2 percussion							
Timothy Buell	<u>Meditation</u> - string quartet							
Nella Darrigo	<u>Sextet</u> - oboe, clarinet, bassoon, trumpet, horn, and trombone							
Margaret Davies	<u>Trio</u> - flute, viola, cello							
Helen Hardy	<u>4 States of Mind</u> - violin, and cello							
Irene Johansen	<u>String Trio</u>							
P. H. Pitt-Brooke	<u>Three Versions</u> - oboe, viola and harp							
Wendy Prezament	<u>Piece</u> - Woodwind Quintet							
David Roe	<u>Homage to Elliott Carter</u> - 4 percussion							
Timothy Sullivan	<u>Pro Tempore</u> - flute, clar- inet, bassoon, trumpet, horn, trombone, violin, viola, and cello							
Hedy Wong	<u>Transcience</u> - flute, clari- net, bassoon, trumpet, horn, trombone, violin, piano, & percussion.							
Wes Wraggett	<u>Splice</u> - flute, oboe, clar- inet, bassoon, trumpet, horn, trombone, tuba, harp, percussion, piano, and string quartet.							

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For more information: New Music Concerts
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George Bernard Shaw



Not all Canadian music is intoxicating; but, neither are all Canadian audiences musical teetotallers. Patrons of New Music Concerts who heard last season John Beckwith's witty *Keyboard Practice* or Bruce Mather's award-winning *Musique pour Championny* can attest to the quality of the domestic product. Visit us and taste the music of Canada.

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